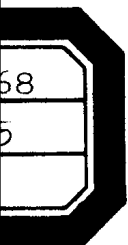


TEACHER'S MANUAL

ENGLISH FOR YOUR BUSINESS CAREER

BOOK 1

Alan R. Beesley



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Notes by H. E. Piepho

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Preface

English for Your Business Career has been designed for young adults who require a practical knowledge of spoken and written English within the framework of a business vocabulary. The course starts from the beginner level and is suitable for use in commercial schools, commerce courses in secondary schools, industrial training and adult education programmes.

The story line traces the careers of young people working in a large office. At the beginning stage, the first objective is to develop fluency in general social situations: the specific vocabulary of business and office practice is introduced gradually as the course proceeds. In order to give the student a well-rounded picture of life both inside and outside the office, the chapters alternate between business situations and leisure activities. The student will thus be able to acquire a useful general vocabulary as well as the specific business vocabulary.

There are eighteen chapters in Book 1, and each follows a clear pattern and order of presentation. The teacher will have no difficulty in planning the lessons and the student will find it easy to concentrate on limited objectives.

A typical lesson contains the *Plan*, summarizing the structures and grammatical items to be covered; *Conversation 1*, followed by a conversation frame with open slots; the *Build-up*, a section drilling specific structures with an increasing amount of vocabulary; *Conversation 2*; *Grammar Notes*; *Exercises and Questions*.

New words are listed in the margins as they occur in the text. The student, if he wishes, may gloss them in his own language.

Separate tests throughout the book provide opportunities to evaluate progress. The *Appendix* includes a list of irregular verbs and an alphabetized list of all the words (approximately 1500) introduced in the book. The International Phonetic Alphabet is used as an aid to pronunciation.

The series consists of four textbooks, four sets of tape recordings, and four graded readers. Each textbook is also available in a teacher's annotated edition.

The notes for the teacher's annotated edition have been prepared by H. E. Piepho, who has taught and published extensively in the methodology of English teaching. He is also the author of several textbooks and has written audio-visual programmes for German educational radio and television. Mr. Piepho lectures at Hamburg University and at the teacher training college in Hanover, where he is also principal of a school.

INTRODUCTION

English for Your Business Career presents a course in oral and written communication within the context of office work, business talks and correspondence, and commercially-oriented dialogue. It is written for beginners or near-beginners and can thus be used in commercial schools, in commerce courses of secondary schools, in industrial training courses as well as in adult and evening training institutes.

However, specific registers such as those of business communication require a basic fluency in general everyday conversation and therefore the first objective of each unit is to develop fluency in natural social situations. Only after the student has mastered a carefully graded set of patterns, with a limited number of words and idioms, does he proceed to the more specific business situation.

Basically, Book 1 is intended as a review to be completed in one term so that pupils can move quickly into the more business-orientated Book 2. However, for beginners it is a carefully graded course designed to be completed in three terms (or one year).

The design of each lesson follows a clear pattern, which makes it easy for the teacher to plan his lessons and for the students to concentrate on limited objectives.

The lesson begins by giving the

teacher and the student a brief summary of what he will learn.

An elementary conversation is then presented, followed by a dialogue framework consisting of open slots. These are to be filled in so as to make a similar conversation.

The initial conversation framework is then followed by what we call the "build-up". This phase deals with specific linguistic aspects of the conversation, e.g., syntax, lexis, idiom, phrase segments, etc. The general aim is to clear up every small detail of structure and performance and to drill the basic patterns with an increasing amount of vocabulary. Many new words are explained by pictures or notes. They should be drilled either in the language laboratory or by choral repetition. The build-up phase not only discusses each relevant linguistic item, but also helps to develop the attitudes and social patterns which are an essential aspect of business English. Most of the content words of the build-up phase can be taught through pictures. Each word is embedded in a pattern, so there is no need for rote learning or unrelated words or word lists. It is, of course, up to the teacher to decide which of the items must be dealt with at length and which can be left out if the student needs no further drill or explanations.

Conversation 2 is a more

complex variant of Conversation 1 and usually incorporates vocabulary and some of the structures learnt in the build-up phase. It may introduce new words and phrases which, however, are contextualized in such a way that the student should have no difficulty with them. The student should be given ample opportunity to listen to the conversations before he is asked to reproduce them. This will help him master sentence stress and intonation. It may be advisable to visualize certain points of pronunciation, as suggested in this teacher's manual, in order to eliminate errors before the dialogue is spoken. As in Conversation 1, the student is asked to make up one or more similar dialogues, following the given framework. These conversation patterns, with blanks to be filled in by the student, may be used as blackboard or (mimeographed) worksheet exercises. They will also help to develop writing skills.

The grammar notes introduce an elementary inventory of categories and terms which most students need in order to understand the logic and structure of language. The course is designed in such a way that the student never learns too much at once, that what he learns is immediately useful, and that even the untrained learner understands every item of form, structure and meaning. The experienced teacher knows that certain students can progress very

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well without a knowledge of grammar, but that others feel uncertain without a set of rules. The grammar notes should therefore be used according to the individual student's needs. The exercises and questions provide both student and teacher with an opportunity to test whether major points of the lesson have been understood and absorbed. Again, it may be useful to make up mimeographed worksheets with blanks to be filled in (without reference to the book).

The student's progress is tested at regular intervals. The tests can be used as revision exercises for slow-learning groups, as self-evaluation tests or as informal group tests.

Some general principles

Since the student learning English for use in his business career is usually of an age at which it is more difficult to acquire a second language, the learning units have been broken down into small sections. Although these small segments indicate what can be absorbed in one lesson and indicate the teaching sequence, it should be noted that most of the exercises can be introduced, drilled and then used in several different ways explained later in the manual. This flexibility makes it possible for the teacher to adjust the course and his teaching to the student's needs and to keep classroom work interesting and lively. Since most of the exercises are intended to be spoken, as opposed to written, they should be drilled orally with closed books. If the student hesitates in the course of an oral drill, the teacher

should immediately whisper the required word or phrase so that the student develops the capacity for automatic response. In the first instance the teacher, or the master voice on tape, is the student's principal model or stimulus. As soon as the required speech habits have become automatic, the teacher should encourage the students to speak to each other in given situations or using the exercise frameworks. Thus the teacher can observe each student's performance and note individual deficiencies calling for remedial work. It is uneconomic to drill points of lexis, pronunciation, intonation or syntax with the whole class if only a few students need that kind of help.

The course proceeds from fairly elementary skills to more complex linguistic achievements, such as reading and discussion, prose passages, games, writing letters, and negotiating problems of daily office routine. It is important to concentrate on the specific skills to be developed in a unit and to avoid tasks not overtly set by the book. It would be of no help to a student's progress, for example, to ask him to fill in blanks in writing or to write prose versions of dialogues before automatic oral fluency has been achieved.

The sequence of the course follows the demands of communication in business and commerce and does not take into consideration the mother tongues and socio-cultural backgrounds of the learners. Comparisons with the student's own language and the evaluation of specific learning difficulties arising from the contrastive situation may make necessary certain changes in the selection and grading of vocabulary and syntax within a lesson. If nouns, verbs and

adjectives refer to objects, actions and qualities strange or difficult to understand, more familiar words should be used in the lesson's initial stages. They can then be substituted by less familiar words after these have been adequately explained by visual, verbal or situational illustrations. Generally speaking, the sequence of learning in each unit follows these phases:

- a. identification
- b. fixation and explanation
- c. application
- d. transfer (exercises)
- e. revision and testing

Forms and objectives of the exercises

Although the course book provides a great number of graded exercises which should suffice to develop and stabilize the student's language performance, the need for further drills and exercises may occur either as the result of slow or deficient learning, or as the result of lack of teaching time and facilities. The teacher may therefore have to make up his own arsenal of drills. It will therefore be useful to discuss briefly various types of exercises and their specific objectives.

1. Substitution drills

Example: I'm very well.
tired
young
tall

The substitution technique is very useful in that it gives the student a selection of words that can be used in the same position in the sentence. Thus these exercises drill both structure and vocabulary. There are two ways of presenting this type of exercise.

a. The teacher simply begins: "I'm very well. Tired."

Student: "I'm very tired."

Teacher: "Ill"

Student: "I'm very ill." etc.

The teacher should see to it that the utterances are produced in near normal speech rather than mechanically.

b. The teacher says: "I'm not well. And you, X?"

Student: "I'm very well."

Teacher: "I'm not tired. And you, Y?"

Student: "I'm very tired." etc.

2. Completion drills

Example:

Mary ——— a good ———
secretary.

Bob ——— salesman.

Jean ——— accountant.

The teacher gives parts of an utterance as stimuli, and the student completes the utterance. The stimuli can be given orally, which can, however, be very artificial.

Written stimuli, presented as a chain of paired words on the blackboard, or as sketches, or as a combination of the two may serve the purpose more effectively and may make it easier for the teacher to re-inforce the student's performance.

Peggy Betty
secretary typist

Susan Mr. Betson
accountant clerk

Student: "Peggy is a good secretary." *Teacher:* "Right, she's a very good secretary."

Student: "Betty's a good typist." *Teacher:* "Right, she's very good at it." *Student:* "Susan's a good accountant."

Teacher: "Right, I told you she's very good." *Student:* "Mr. Betson's a good clerk."

Teacher: "Right, he's much better than Mr. Alan."

In this way the teacher not only re-inforces the student (or corrects his performance if necessary), but also introduces new utterances which anticipate items from following units and increase the students' comprehension.

3. Transformation or conversion drills

Example:

Teacher: "I think that's Ann Scott. Can you ask her?"

Student A: "Are you Ann Scott?"

Student B: "Yes, I'm Ann Scott."

Teacher: "Yes, she's Ann Scott. I think that's Tom Brown. Can you ask him?"

Student C: "Are you Tom Brown?"

Student D: "Yes, I'm Tom Brown."

Student C: "Yes, he's Tom Brown."

In exercises like these the initial statement is transformed into negative statements, questions or other statement patterns following a simple frame of dialogue.

4. Utterance chain drills

This type of drill requires fairly advanced fluency and mastery of a variety of patterns.

Example:

Teacher: "Tom's a very good clerk."

1st student: "Is he very good?"

2nd student: "Yes, he is very good."

3rd student: "But he isn't a good accountant."

4th student: "Oh, isn't he?"

5th student: "No, he isn't."

6th student: "Strange, he isn't a good accountant, but he's a good clerk."

7th student: "He's very good at checking invoices."

The chain of utterances can go on almost endlessly, until a pattern is produced that has already been used. This kind of exercise is intended to develop the students' linguistic imagination and to increase the speed of his automatic responses within the patterns he has acquired.

5. Situational role exercises

When the student has achieved a certain fluency in producing utterances when stimulated in mechanical drills, he can be asked to use the sentence in a situation simulated in the classroom.

Example:

One student is the "personnel manager", another student is his "secretary". A third student enters the "office".

Applicant: "Good morning. My name's Helen Morris."

Manager: "Good morning, Miss Morris. Please sit down. You are an accountant, Miss Morris, aren't you?"

Applicant: "Yes, I am. Here are my papers."

Manager: "Thank you. Interesting. Very well, Miss Morris. Can you come in again tomorrow?"

Applicant: "Yes, I can. Good-bye."

Manager: "Goodbye.—What's her name?"

Secretary: "Helen Morris."

Manager: "How old is she?"

Secretary: "She's twenty-six."

To guide such a conversation, the teacher may assume one of the roles and help those who are acting by whispering their responses if they hesitate.

At first the students usually stick to the pattern of the conversation given by the book but they soon begin to choose what they want to say and thus develop a certain fluency.

6. Conversation reading-acting exercises

The situational roles can hardly generate more than rather elementary statements and questions. Conversations 1 and 2 and their follow-up dialogue frames can be brought to life through play-acting. The students act the scenes with books in hand in front of the class. They may after a while depart from the printed dialogue and act a more complex dramatization of the conversation. Again the teacher may whisper hints to the actor as needed.

7. Talk and description exercises

To make the students independent of given patterns to encourage fluency in different kinds of discourse, the teacher may challenge them to talk about pictures in the book or drawings on the board.

Example:

The student holds up the textbook and points to the picture of a young lady. He says:

"This is Miss Sheila Young. She's a secretary. She's twenty-two years old and she works in Mr. Carter's office. She's a very good typist and a perfect accountant, too.

She lives in a small flat near the office. She goes to an evening school and takes courses in French and Spanish. She wants to go abroad later and work in France and in South America. She also takes a course in data processing. So she works hard after office hours."

These talks can, of course, only be prepared and given by those students whose command of the learnt patterns (and whose imagination) is good enough to produce them without errors. In every group the situation arises after a certain time of a number of students needing remedial work while others want additional tasks. Free conversation and description exercises provide an opportunity to challenge the more rapid learners and at the same time to improve the comprehension of slower students through listening.

Side notes

These consist of words selected on their first occurrence in the text. It is recommended that students should consult a dictionary to help them with definitions. Sometimes the notes are also used to indicate the contracted forms of verbs.

Tape recordings

There are five tapes accompanying *English for your Business Career, Book 1*, which provide five hours of recorded material, consisting of the conversations, most of the substitution drills, and a few extra exercises taken from the Tests.

The tapes can be used by the teacher either in a language laboratory, or in the classroom situation with a tape recorder. All the conversation material is paused, so that students have an opportunity to imitate as accurately as possible the pronunciation and intonation of the speaker. The substitution drills and exercises are paused for response from the students, and confirmation of the correct response is given in each case.

The use of these tapes in a language laboratory will give the individual student opportunity to assess and improve upon his progress, while it is hoped that, used in the context of the classroom, the recorded material will stimulate the students' response and facilitate their understanding.

In general, the material which has been recorded consists of the following: the conversations, with pauses for repetition, the build-ups, and some of the tests which lend themselves to oral practice.

It will be found that in order to save recording time some of the substitution drills have been shortened, and in some cases the numbers of the drills deviate slightly from those in the book. Such abridgements are indicated in the Manual.

Below is a list of the time (given in minutes and seconds) which each Lesson takes up on the tape recording:

| | |
|-------------------|-------|
| Lesson 1 | 11.64 |
| Lesson 2 | 15.52 |
| Lesson 3 | 12.16 |
| Lesson 4 | 12.93 |
| Tests on 1 to 4 | 4.32 |
| Lesson 5 | 18.50 |
| Lesson 6 | 7.43 |
| Lesson 7 | 9.36 |
| Tests on 5 to 7 | 4.32 |
| Lesson 8 | 9.04 |
| Lesson 9 | 11.55 |
| Lesson 10 | 15.37 |
| Tests on 8 to 12 | 2.16 |
| Lesson 11 | 18.43 |
| Lesson 12 | 16.38 |
| Lesson 13 | 13.47 |
| Tests on 11 to 13 | 3.56 |
| Lesson 14 | 15.21 |
| Lesson 15 | 16.52 |
| Lesson 16 | 14.13 |
| Tests on 14 to 16 | 4.25 |
| Lesson 17 | 13.46 |
| Lesson 18 | 12.28 |

Below is a list of contents of *English for your Business Career, Book 1*, detailing the main grammatical points introduced in each lesson. Cross-reference is made to *All Work and No Play (AWNPP)* see page xiii:

Lesson 1 I'm Mary Lee . . .

Structures:

the verb be in statements and questions;
the indefinite article a;
the question word how;
some nouns and adjectives.

Lesson 2 What's this?

Structures:

more practice with the verb be using:
this/that; it is/it's; my/your/his/her/its; a/an; or; too; in/on.

Lesson 3 We're both typists . . .

Structures:

plural forms;
we/you/they/are and the contracted forms we're/you're/they're;
noun plurals without an article; these/those
our/your/their;
the possessive of names.

Lesson 4 The desk near the window . . .

Structures:

the definite article the;
noun plurals without a definite article;
positive commands;
times of the day.

Tests on Lessons 1, 2, 3, 4

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Lesson 5 Whose is this? It's not mine ...

Structures:

this/these and that/those as adjectives;
the possessive forms mine, yours, his, hers, ours, theirs;
the verb be—present tense, negative in statements and questions;
the question word whose?;
the possessive forms 's and 's;
the words too and either.

Lesson 8 There are some things on the shelf ...

Structures:

countable and uncountable nouns;
various expressions showing a quantity or amount;
there is and there are in affirmatives, and some used with countable and uncountable nouns;
nouns with and without some.

Reference: AWWP Chapter 3.

Lesson 11 Bob cycles to work ...

Structures:

the simple present tense in affirmative sentences;
some verbs which are mostly used in the simple present tense;
some more time expressions and their position in sentences;
some common adverbs and their position in sentences.

Reference: AWWP Chapter 5.

Lesson 6 What are they doing?

Structures:

the present continuous tense:
in affirmative statements;
in negative statements;
in questions (both affirmative and negative).
the pronoun it as the object of a sentence.

Reference: AWWP Chapter 1.

Lesson 9 How much is that?

Structures:

some, any and no; any and no with there is/there are in negative sentences;
there is/there are in questions (with any);
questions with how much and how many.

Reference: AWWP Chapter 3.

Lesson 12 Tom's car doesn't go very well ...

Structures:

the simple present tense in negative sentences;
the simple present tense in positive and negative questions;
short answers to questions in the simple present;
negative commands;
the object forms of the personal pronouns.

Reference: AWWP Chapter 6.

Lesson 7 There's a man waiting outside ...

Structures:

there is/there's and there are in affirmative statements and questions;
the construction there is/are ... -ing;
questions with how many ... are there?;
how long? how often? what colour? what size? etc.;
some English measures.

Reference: AWWP Chapter 2.

Lesson 10 I've got lots of work to do today ...

Structures:

has/have as a special verb, and the equivalent forms has got/have got;
the negative forms of has/have;
has/have in questions, and short answers;
some and any used as pronouns;
a lot of and lots of;
the construction (has/have got + lots of) + noun + to + base form.

Reference: AWWP Chapter 4.

Lesson 13 Where do you live?

Structures:

do/does used with question words and phrases;
the question words what and which;
one and ones;
personal pronouns (in the object form) after prepositions;
present continuous expressing future.

Reference: AWWP Chapter 7.

Tests on Lessons 5, 6, 7

Tests on Lessons 8, 9, 10

Tests on Lessons 11, 12 and 13

Lesson 14 I can't find a seat anywhere ...

Structures:

the special verb **can** in affirmative and negative sentences and in questions;
somebody, anybody, nobody, and other indefinite pronouns;
the indefinite pronouns **none** and **neither**.

Reference: *AWNPN* Chapter 7.

Lesson 15 I'm going to ask for a rise ...

Structures:

(**be**) + **going to** + base form to express the future; positive and negative statements and questions;
much and **many** in negative statements and questions;
comparisons with **as ... as**, **not as ... as**, and **the same ... as**;
special nouns like **fruit, luggage, traffic** and **furniture**.

Reference: *AWNPN* Chapter 8.

Lesson 16 But this one is more efficient ...

Structures:

the comparative form of adjectives + **than**;
the intensifiers **more** and **less**;
some more expressions of quantity, including **several**, **a few**, **plenty of**, **a great deal of** and **a little**;
the special verbs **must** and **needn't**;
another use of the **-ing** form (the gerund).

Reference: *AWNPN* Chapter 9.

Tests on Lessons 14, 15, 16

Lesson 17 Introducing C & M ...

Structures:

the simple past tense of regular verbs,
the negative of the simple past;
the question form of the simple past;
short answers in the past tense;
the past tense of the verb **be**.

Reference: *AWNPN* Chapter 10.

Lesson 18 Goodbye for now ...

Structures:

the simple past tense of some irregular verbs;
the question and negative forms of the simple past tense, including irregular verbs;
the superlative form of adjectives.

Reference: *AWNPN* Chapter 10.

Appendix 1 Some common irregular verbs

Appendix 2 Vocabulary list with phonetic guide to pronunciation

Appendix 3 Some extra notes on pronunciation

Additional material

Also accompanying *English for your Business Career, Book 1* is a reader entitled *All Work and No Play*, which contextualizes some of the structures and vocabulary of *EFYBC* in passages of lively dialogue and narrative. The students will be familiar with most of the characters in this reader; they have been introduced in *EFYBC*, and here they are seen in situations outside the office which together present other aspects of the English way of life. Explanations of new words and expressions, together with exercises, are given in each chapter.

Below is a table of contents of *All Work and No Play*, with special reference to *EFYBC*:

1 All work and no play ...

Main grammatical point: the present continuous tense (-ing form)

New work: the present continuous tense showing the near future

Reference: EFYBC Lesson 6 (especially pages 52-54)

2. An old market town ...

Main grammatical point: there is/there are

New work: the simple present tense

Reference: EFYBC Lesson 7 (especially pages 62-64)

INTRODUCTION XIII

3. Mild or bitter?

Main grammatical points: countable and uncountable nouns; some/any/no

New work: further use of the simple present tense; introduction of has/have and has/have got

Reference: EFYBC Lesson 8 (especially pages 73–75) and Lesson 9 (especially pages 81–83)

7. It fits very well

Main grammatical points: one/ones as substitute nouns; the use of what and which; somebody/anybody/nobody and other indefinites

New work: the simple past tense

Reference: EFYBC Lesson 13 (especially pages 117–119) and Lesson 14 (especially pages 126–128)

4. Mrs. Easton's giving a party

Main grammatical points: has/have and has/have got

New work: occasional use of can

Reference: EFYBC Lesson 10 (especially pages 89–92)

8. A late holiday

Main grammatical points: going to + base form; comparison with as . . . as, not so . . . as

New work: occasional use of future forms will/shall, 'll

Reference: EFYBC Lesson 15 (especially pages 134–137)

5. Next stop, Trafalgar Square

Main grammatical point: the simple present tense (affirmative)

New work: occasional use of questions in the simple present tense

Reference: EFYBC Lesson 11 (especially pages 101–103)

9. He's more interested in cars

Main grammatical point: comparative form of adjectives; gerunds

New work: occasional use of present perfect tense

Reference: EFYBC Lesson 16 (especially pages 135–147)

6. Where's the nearest Underground?

Main grammatical point: the simple present tense (negative and questions)

New work: use of question words with simple present tense

Reference: EFYBC Lesson 12 (especially pages 108–110)

10. Some final introductions

Main grammatical points: the simple past; the superlative form of adjectives

New work: question tags

Reference: EFYBC Lesson 17 (especially pages 159–160) and Lesson 18 (especially pages 168–169)

Key to Exercises

TRANSPARENCIES FOR USE IN AN OVERHEAD PROJECTOR

1. When to use transparencies

The transparencies can be used at any of the following three points in the use of a chapter:

- as an introduction to the lexis and situation(s) to be used in the particular chapter about to be studied;
- as a variation of stimulus to introduce a change of student activity during the chapter;
- as a reinforcement at the end of a chapter.

Another possible use of transparencies of this type is as a regular method of revising previously-studied chapters, or to form the basis for tests based on visual prompts.

2. Two basic distinctions

Although it is impossible to make an exact division between structural practice and lexical practice within the language classroom, it is possible to place the emphasis either on acquiring new lexis or on learning to produce new structures at any particular point in the lesson. The different phases may only last for a few minutes, say five to fifteen, but both the teacher and the students must be quite clear about the object of the particular phase.

3. The students' reactions

No visual aid can be used really efficiently if the teacher is unaware of the effect it is having on the students.

Using the illustrations from the

book, the teacher will be presenting the students with clear and realistic pictures of various aspects of business life. Many if not all of the items in the pictures will be familiar to the students in their own language. The natural instinct of the students is to wonder what the English word or expression is for an object or a situation. The teacher can either ignore this need, or *he can turn it to the advantage of the students by making it the basis of valid language practice.* Such practice is detailed below. In general, the students will not usually express any desire to go beyond the lexical acquisition stage. It is the responsibility of the teacher to ensure that students are shown how to use these transparencies for gaining practice in the use of structural items. The precise methods are detailed below.

4. General observations

a. The transparencies are taken from illustrations in the student book. In general the teacher should make sure that students have closed their books when the transparencies are in use, simply to ensure that they are concentrating on the area of the illustration he is working on.

b. Each transparency is accompanied by an overlay on which are printed the central structures of the chapter under study. By making use of the overlay at certain times and by not using it at others, great flexibility of stimulus can be obtained, so that students sometimes see a picture accompanied by words, and sometimes just the picture. The overlay may be added and removed several times to give the students different types of challenge, yet never imposing too great a learning load.

c. Projectors and other teaching aids can very easily dominate the teaching situation to such an extent that they actually slow down the process of learning rather than assist it. The use of visual aids must be under the close control of the teacher, particularly as far as length of use is concerned. It is far more effective to use the transparencies for two or three short five-minute phases rather than one fifteen-minute phase. Each short phase should be interspersed with other classroom activities. Even within each five-minute phase, several different activities should take place.

5. How to use transparencies

Note: The principles detailed here apply to all the transparencies for this book. There is a detailed description of the use of the transparency for Lesson 1 for structural practice in section 7 below since this is the most difficult to use because of the students' language limitations. Many of the techniques which seem suitable or necessary can be adapted to any of the other chapters. The experienced teacher will also be able to think of other techniques, drills and so on that are not included here.

6. Acquisition of lexis

As mentioned in paragraph 3 above, students will naturally be curious about the names of things they see in the pictures. This curiosity can be very usefully exploited by teaching the students to ask and answer specific questions accurately. The teacher should think about the questions he would ask about an illustration in his own language. Basically, the grammatical

items concerned are question-forms and prepositions of space or position. Both these items are extremely difficult to teach systematically, and need constant revision. The acquisition of lexis phase offers the ideal opportunity to do this. The following question-forms, prepositions and prepositional phrases are suitable for Book 1. Students should be encouraged to both *ask* and *answer* questions.

Questions and answers

What's that
What's this
Is this a
Is that a
What's that thing
What are the things
Where's the ...
What's the name of that thing
What do you call that thing
How do you write
How do you spell

Prepositions and prepositional phrases

on the
in the
on the right
on the left
in the middle
at the top
at the bottom
on the left-hand side
on the right-hand side
in the top right-hand
in the top left-hand
in the bottom right-hand
in the bottom left-hand
near, by, under, over, inside
to the left of the
to the right of the

} of the corner

Note: The teacher must decide when to use the items. He may decide to use only a few, all of

them, or add others of his own, but the basic principle is to make this phase of the lesson the basis of valid language practice.

7. Structural practice

The most demanding method of using the transparency for structural practice (from the point of view of techniques required) is to use it to introduce a new lesson. This will need the widest variety of techniques, and these are listed below. Using the transparency during the lesson, at the end, or as a testing or revision item will involve many but not necessarily all of the following techniques:

Phase One

The teacher shows the transparency without the overlay.

1. He points to Mary and says "She's Mary Lee".
2. He points to Tom and says "He's Tom Lake".
3. He gestures to students to repeat these two sentences after him and repeats this until students can do it without too much difficulty.
4. After three or four repetitions, the teacher can get the students to produce the appropriate sentence whenever he indicates Mary or Tom.

5. Now, this sequence can be extended to include the sentence, "She's Ann Scott".

6. Now, the entire sequence can be repeated to introduce and use all the other sentences printed on the overlay, but this time reducing the number of repetitions so as to avoid boredom.

The teacher should alternate between asking individual students to respond and asking the entire class to respond in chorus. No strict order should be followed either in asking one student after the other, or in alternating from individual to chorus work. Students must never be "waiting for a turn". If they can see when their turn will come, they will usually "switch off" until it does. So, the teacher should give the prompt first, then he should indicate by a hand gesture whether an individual or the group should answer. This applies to all classroom drill work.

Phase Two

Transparency and overlay.

1. The teacher should read off the prompts and ask for repetition, both chorus and individual.
2. He asks students to read off prompts.
3. He asks students to copy down the prompts exactly as on the

overlay (he walks around during this phase and corrects any errors that occur).

Phase Three

1. The teacher removes the overlay.
2. He asks the students to repeat as many of the sentences as they can remember, without looking at those they wrote down in phase two, part 3.
3. Now, he can get students to write down from memory as many sentences as they can, based on the prompts.

Phase Four

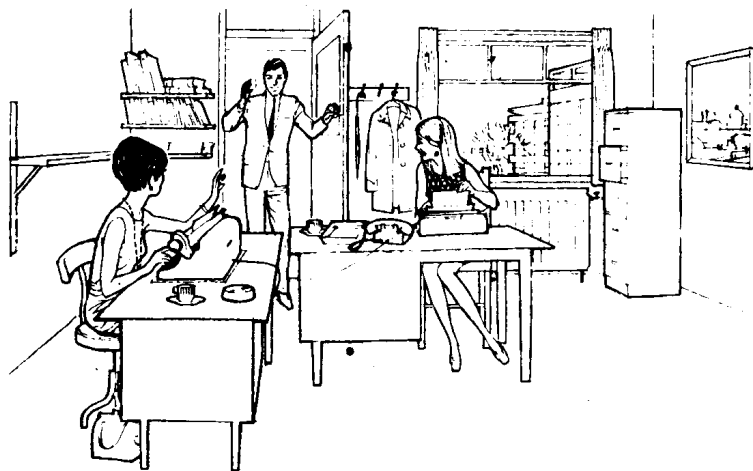
1. The teacher replaces the overlay.
2. He gets students to make sentences orally from the substitution tables.
3. He gets students to write down some sentences based on the substitution tables.

Note: Although this description has been quite lengthy, the time taken to carry out all or most of these phases should only be a few minutes. The teacher may omit any phase he considers unnecessary and insert any other phases he thinks suitable. The ideas given above are not the only possible way of using transparencies, but they will produce plenty of language practice. The teacher will be able to select whatever phases he requires for each of the chapters in the book.

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Lesson 1 (One) I'm Mary Lee . . .



Plan

We use:

- a the verb **be**: (**I am, he's, she is, you are** and their forms **I'm, he's, she's, you're**)
in statements:
I'm Mary Lee. I'm a secretary. Yes, I am.
in questions:
Are you Ann Scott?
- b the indefinite article **a**:
He's a salesman and she's a typist.
- c the question word **how**:
How are you today, Tom?
- d some nouns and adjectives:
She's a good typist.

Before Conversation 1 is introduced, the speech patterns should be practised with the class. It is essential for the students' motivation and for their general attitude that the teacher speaks English.*

This can be achieved quite easily by using internationally known English words in the normal classroom situation at the beginning of the course.

* It should be pointed out that the monolingual approach has been subject to much controversy lately. One need not be a purist about monolingual teaching; a mother tongue explanation should be used whenever it seems advisable. On the other hand, the foreign

language teaching classroom is a simulated linguistic environment and as such gains significance when the foreign language is the only means of communication. Learning lexis, for example, is never an isolated process since a word must be embedded in its syntactic and its sociocultural setting.

Teacher: "Good morning. (Good evening) My name's X. (To one of the students.) My name's X. What's your name?"

Student: "Y."

Teacher: "Hello, Mr./Miss/Mrs. Y. How are you today? Okay? (Whispers) Yes, I'm okay."

Student: "Yes, okay."

Teacher: (whispers) "Yes, I'm okay."

Student: "Yes, I'm okay."

Teacher: "Good. Mr./Miss/Mrs. Y is okay. He/She's very well. (To another student) Good morning. What's your name?"

Student: "Z."

Teacher: "Hello, Mr. Z. How are you? (Whispers) I'm very well."

Student: "Very well."

Teacher: (whispers) "I'm very well. (aloud) How are you, Mr. Z? How are you today? (Whispers again) I'm very well."

Student: "I'm very well."
Teacher: "Mr. Z is okay. He's very well. Good. And what's your name?"

In this way each student repeats the simple statements in the same situation. The teacher now proceeds to teach another structure of the following conversation.

Teacher: "Are you Mr. Z? (shakes his head and whispers) No, I'm Mr. M."

Student: "No, I'm Mr. M."

Teacher: (to another student) "Are you Miss N.? (nods) Yes, I am."

Student: "Yes, I'm Miss N."

The question, "How are you?" and the answer, "I'm very well, thank you." may be added as soon as the pattern is mastered adequately. The teacher may comment: "He/She's very well today. Good." Finally, the last pattern can be introduced in the following way.

Teacher: "Hello, Mr. Z."

Student: "Hello, Mr. Q."

Teacher: "Are you a detective/gangster/cowboy/playboy/an astronaut?"

Student: "No."

Teacher: (whispers) "No, I'm a

student. I'm a teacher, he's a student. Are you a cowboy/play-boy/...?"

Student: "No, I'm a student."

These basic dialogue patterns should be repeated frequently until understood and mastered by each student. After several exercises have been done in this fashion, repetition drills can be useful to drive home both pronunciation and prosody.

Good morning, Mr. Z. How are you today? I'm very well, thank you.

Are you Mr. N.? Yes, I am.

At this stage, falling intonation is used in most sentences, whether statements or questions. The teacher should indicate to the student that questions requiring the answers *yes* or *no* take a rising intonation at the end of the sentence.

It helps the reluctant and more visually-oriented students to see the spoken sentences in writing. Write the above sentences on the board. Indicate rising and falling intonation by moving your hand accordingly. Exaggerate sentence stress and high and low pitch. Underline the stressed syllables and add the intonation arrows. Make the students speak isolated words and phrases using falling intonation:

morning, thank you, very well.

Demonstrate falling intonation by moving a pencil or a piece of chalk.

Pronounce contrastive sounds very clearly: "very well." Make the students repeat the pair quite often. Then use the statement again in context, asking each student: "How are you today/this morning/this evening?" Answer: "I'm very well, thank you."

If your class responds favourably to such mimicry, distribute (English) name cards to each student. The use of these names makes it possible to stay within the English sound system

Good morning—

today—
I'm I am—
very well—
Mr.—
to—
clerk—

how's = how is—

see you—
tomorrow—
sir—

similar—
blank—

Mrs.—
Miss—
afternoon—
night—
good-bye—

Conversation 1

| | |
|-----------|---------------------------------------|
| Mary | Good morning, Tom. |
| Tom | Good morning, Mary. |
| Mary | How are you today? |
| Tom | I'm very well, thank you. |
| Mary | Good morning, Mr. North. |
| Mr. North | Hallo, Mary. (To Tom) Good morning. |
| | Are you Mr. Lake? |
| Tom | Yes, I am. I'm Tom Lake. I'm a clerk. |
| Mr. North | How are you? |
| Tom | Very well, thank you. |
| Mr. North | How's Ann? |
| Tom | Ann? |
| Mary | Ann Scott. |
| Tom | Oh, Ann Scott. She's very well. |
| Mr. North | Good-bye, Mary. Good-bye, Tom. |
| | See you tomorrow. |
| Mary | Good-bye, Mr. North. |
| Tom | Good-bye, sir. |

Make a similar conversation (one blank = one word):

| | |
|-----------|---------------------------|
| Tom | Good morning, Ann. |
| Ann | Good morning, Tom. |
| Tom | How are you today? |
| Ann | I'm very well, thank you. |
| Tom | Hallo, Mr. North. |
| Mr. North | Good morning, Tom. |
| Mr. North | Are you Ann Scott? |
| Ann | Yes, I am. I'm Ann Scott. |

Build-up

Make some sentences.

| | |
|-----------------|------------|
| 1 Good morning, | Mr. North. |
| Hallo | Mrs. Swift |
| Good afternoon | Miss Lee |
| Good night | |
| Good-bye | |

Note: When meeting, say:

Good morning—from midnight to midday

Good afternoon—from midday until about 5.30
(= 12-17.30)

Good evening—after 5.30
(after 17.30)

When parting, say:

Good night—after about 5.30
(after about 17.30)

Good-bye;
See you later—at all times

when addressing and referring to the students. Usually English names are known internationally and serve the purpose of an imminent pronunciation drill. Taking an English name also helps the student to identify certain attitudinal changes that go with learning English, e.g. the informal use of first names, etc.

Conversation 1

Now read the dialogue to the students who have listened perhaps

twice, with closed books. Then ask them to open their books and follow the text while you read. Pick the obviously rapid learners to take the parts of Mary and Tom while you read Mr. North's part. Then ask three students to play-act the scene. To make up a similar conversation in accordance with the dialogue frame ask three students to stand in front of the class with their books open. If one of them hesitates, whisper the phrase immediately.